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MODERN FRENCH PRINTS DRAWINGS

Collected by

LUDWIG CHARELL

Sold by His order

Public Auction Sale

March 22 at 8 p.m.

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET

NEW YORK

1949

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SALE NUMBER 1049

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Weekdays from 9:30 to 5 · Closed Sunday

PUBLIC AUCTION SALE

Tuesday Evening, March 22 at 8 p.m.

EXHIBITION & SALE AT THE
PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK 22
PLAZA 3-7573

* * *

Sales Conducted by
H. H. PARKE · L. J. MARION
A. N. BADE · H. E. RUSSELL, JR.
A. NISBET *and* C. J. DUVEEN, JR.

1949

THE ABBY ALDRICH ROCKEFELLER PRINT ROOM
THE MUSEUM OF MODERN ART, NEW YORK
WITHDRAWN FROM
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LITHOGRAPHS
ETCHINGS • DRAWINGS

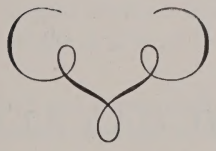
MANY IN COLORS

BONNARD ⁊ BRAQUE ⁊ CHAGALL ⁊ DEGAS ⁊ DUFRESNE
DUFY ⁊ GAUGUIN ⁊ GROSZ ⁊ KLEE ⁊ KOKOSCHKA ⁊ KOLLWITZ
MAILLOL ⁊ MATISSE ⁊ PICASSO ⁊ PISSARRO ⁊ RENOIR ⁊ ROUAULT
TOULOUSE-LAUTREC ⁊ VALADON ⁊ VUILLARD ⁊ AND OTHERS

All Mounted and Framed

COLLECTED BY
LUDWIG CHARELL
NEW YORK

Sold by His Order



Public Auction Sale
March 22 at 8 p. m.

PARKE-BERNET GALLERIES·INC
NEW YORK • 1949

The Parke-Bernet Galleries
Will Execute Your Bids
[MAIL • TELEPHONE OR TELEGRAPH]
Without Charge
If You Are Unable to Attend
the Sale in Person

PRICED CATALOGUES

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The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale, means the Parke-Bernet Galleries, Inc.

2. The Galleries has exercised reasonable care to catalogue and describe correctly the property to be sold, but it does not warrant the correctness of description, genuineness, authenticity or condition of said property.

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4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.

5. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.

6. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be cancelled, and the article, or lot, reoffered for sale.

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10. If for any cause whatsoever any article sold cannot be delivered, or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be cancelled, and any amount that may have been paid on account of the sale will be returned to the purchaser.

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12. Unless exempt from the payment thereof, the buyer will also be required to pay the New York City sales tax of 2 per centum of the price for which all articles are sold.

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Sales Conducted by

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PARKE-BERNET GALLERIES • INC

30 EAST 57 STREET • NEW YORK 22

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MAX BARTHOLET • *Secretary & Treasurer*

IMPORTANT NOTICE

Every print and drawing in this collection has been appropriately mounted and attractively framed. To avoid monotonous repetition, this detail has not been noted in the individual descriptions.

EVENING SESSION

Tuesday, March 22, 1949, at 8 p. m.

CATALOGUE NUMBERS 1 TO 185 INCLUSIVE

MILTON AVERY

American contemporary

1. ON THE BEACH. *Pen and ink drawing,* 1944
Signed. Bought from the artist. 14 by 11 inches.

EUGENE BERMAN

American contemporary

2. THE LOVERS. *Lithograph,* 1930
No. 3 of 50 proofs. Signed by the artist.
From the Galerie Bucher, Paris.

3. LE RENDEZVOUS. *Lithograph,* 1930
No. 3 of 50 proofs. Signed by the artist.
From the Galerie Bucher, Paris.

PIERRE BONNARD

French: 1867-1947

4. FRANCE: CHAMPAGNE. *Lithograph in colors,* 1891
Poster. Floury No. 1. Signed with initials in the stone.
Very rare. The first poster done by Bonnard.
Reproduced in G. Besson *Bonnard,* Paris 1934; in J. Rewald *Bonnard,* New York, 1948; and in Ch. Terrasse *Bonnard,* Paris, 1927.

5. LE BOULEVARD. *Lithograph in colors,* 1895
Floury No. 16; Johnson No. 14. From *Quelques Aspects de la Vie de Paris.*
Published by Vollard.

6. BOULEVARD AT NIGHT. *Lithograph in colors,* 1895
Floury No. 16; Johnson No. 14. Trial proof in colors differing from the published state in *Quelques Aspects de la Vie de Paris.*
Extremely rare. Exhibited at the Galerie Charpentier, Paris, Estampes en Couleurs, 1948.

7. BOIS DE BOULOGNE. *Lithograph in colors,* 1895
Floury No. 16; Johnson No. 14. From *Quelques Aspects de la Vie de Paris.*
Published by Vollard.

[NUMBER 8]

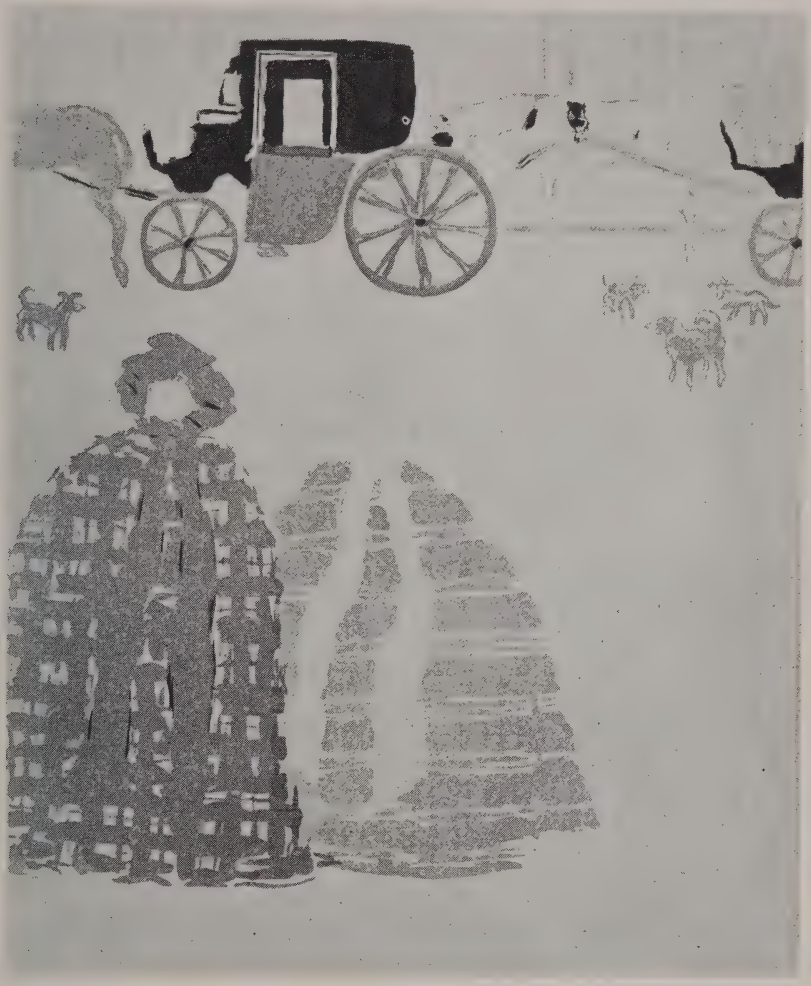
8. COVER FOR THE ALBUM D'ESTAMPES ORIGINALES. *Lithograph in colors,* 1897
Floury No. 24; Johnson No. 17. Proof before letters signed by the artist.
Extremely rare.

[See illustration]

9. LA DERNIERE CROISADE. *Lithograph printed in greenish gray, c.* 1896
Floury No. 22. Proof printed before the text.
Rare.

10. L'ESTAMPE ET L'AFFICHE. *Lithograph in colors, c.* 1896
Poster. Floury No. 23.
Reproduced in Ch. Terrasse *Bonnard,* Paris, 1927.
Exhibited at the Cleveland Museum of Art, and the Museum of Modern Art, New York, 1948.

11. SALON DES CENT. *Lithograph in colors,* 1896
Poster. Floury No. 19. Signed with initials in the stone.



[NUMBER 12]

12. NURSEMAIDS AND CABS. *Lithograph in colors,* 1897
Floury No. 35. Design for a screen.
Very rare. This and the following two lots are a panel for a screen.

[See illustration]

3

13. NURSEMAIDS AND CABS. *Lithograph in colors,* 1897
Floury No. 35. Design for a screen.
Companion to the preceding.

14. BOY WITH A HOOP. *Lithograph in colors,* 1897
Floury No. 35. Design for a screen.
Companion to the two preceding.

15. LA COUPE. *Lithograph*
Floury No. 51. Signed with initials in the stone.

16. PORTRAIT OF AUGUSTE RENOIR. *Etching, c.* 1914
Floury No. 63; Johnson No. 20. Signed in the plate.
Exhibited at the Cleveland Museum of Art, and the Museum of Modern Art, New York, 1948.

17. LA PARTIE DE CARTES. *Lithograph*
Floury No. 14. Signed in the stone.

18. LA LOGE. *Lithograph in colors,* 1898
Floury No. 38. Signed in the stone.

19. SALON DES CENTS. *Lithograph in colors,* 1896
Floury No. 19. Poster. Proof before letters. Signed by the artist.
Very rare.

20. GARDE CIVILE MUNICIPAL. *Lithograph,* 1893
Floury No. 7. Signed with initials in the stone.

GEORGES BRAQUE

French contemporary

21. STILL LIFE WITH FRUIT. *Pastel*
A basket with an apple and a pear. Signed at lower right. Portion of a sanguine drawing on the back. 9½ by 11½ inches.
From the Galerie Simon, Paris and the Bucholz Galleries, New York.

22. IO. *Lithograph in colors,* 1945
Proof signed by the artist. No. 13 of 75 impressions.

23. STILL LIFE WITH A CLAY PIPE. ~~*Lithograph in colors*~~
From the Galerie Bucher, Paris.

24. STILL LIFE WITH MANDOLIN. ~~*Lithograph in colors*~~
From the Galerie Bucher, Paris.

25. THEATRE SERGE DE DIAGHILEW. LES FACHEUX.
By Braque, Cocteau, Laloy and Auric. With an etched portrait of Auric by Cocteau, a page of music by Auric, twenty-three beautiful costume designs in color by G. Braque and twenty-two photographs. 2 vols., quarto, original wrappers, uncut. Paris 1924
A handsome work. One of 385 copies on *vélin d'arches.*

PAUL CEZANNE
French: 1839-1906

26. SELF PORTRAIT, 1898. *Lithograph printed in gray*
Very fine impression. Printed on *Ingres d'arches* paper.
Rare.
Reproduced and described by Venturi No. 1158; Johnson No. 31; Roger Marx *La Gravure Original en France,* plate 64.

MARC CHAGALL
Russian contemporary

27. THE SMILE—SELF PORTRAIT, 1924-25. *Etching*
Signed proof. No. 30 of 100 impressions. Very fine impression.
Exhibited at the Museum of Modern Art, New York, 1948.

28. THE ACTOR. *Pen and ink drawing*
Signed in full. 6½ by 5 inches.

29. PEASANT WITH ROOSTER. *Lithograph*
Proof signed in pencil. No. 8 of only 35 proofs.
One of the artist's early prints. Rare.

30. PEASANT WITH SAMOVAR. *Lithograph*
Proof signed in pencil. No. 4 of only 35 proofs. Very fine impression.
Extremely rare.

31. RUSSIAN MUSICIAN. *Lithograph*
Proof signed in pencil. No. 3 of only 35 proofs.
Rare.

32. CELLO PLAYER. *Etching*
Proof signed in pencil. No. 1 of 100 proofs. Fine impression.

33. PEASANT WITH GOAT. *Lithograph*
Proof signed in pencil. No. 25 of only 35 proofs.
Rare.

34. MATERNITE. By Marcel Arland
Illustrated with five fine etchings by Marc Chagall. Small quarto, original wrappers, uncut. Paris: Au Sans Pareil, 1926
One of 60 copies on *vergé de Hollande,* of an edition of 960 copies. This copy has an extra set of the illustrations.

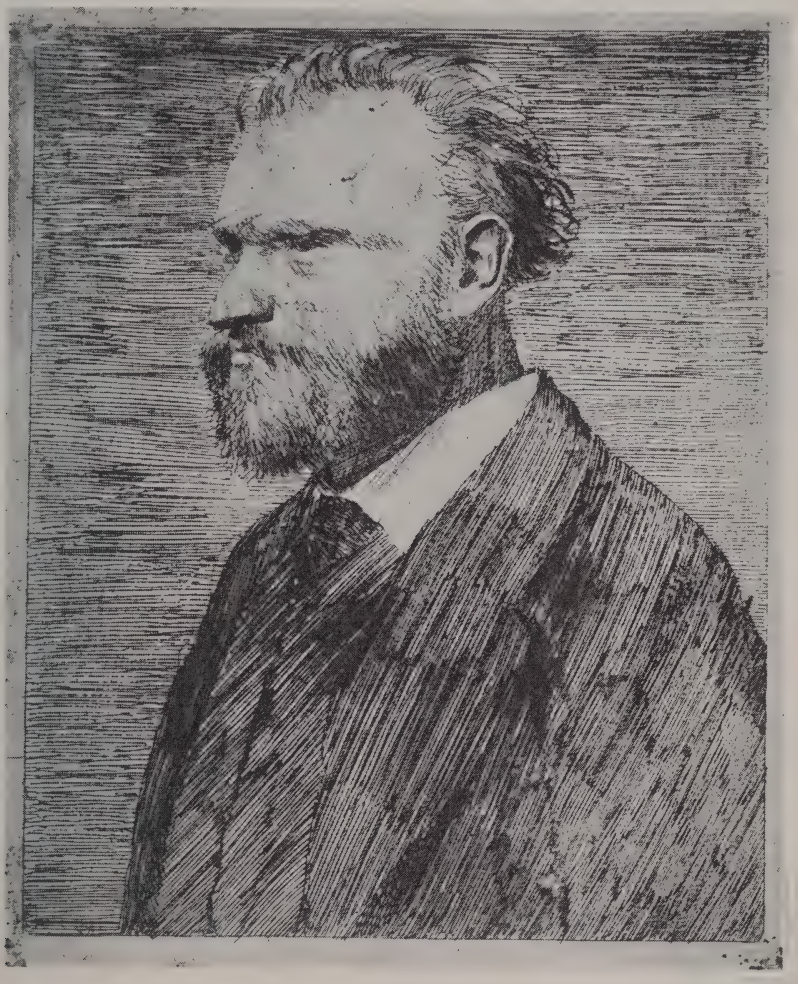
J. B. CAMILLE COROT
French: 1796-1875

35. LANDSCAPE. *Pen and ink drawing*
Cattle grazing in a grove of large oaks. 11 by 17 inches.

HENRI EDMOND CROSS
French: 1856-1910

36. LES CHAMPS-ELYSEES, 1898. *Lithograph in colors*
Artist's proof.
Rare. From the artist's estate and from the Fénéon collection, Paris.

EDGAR DEGAS
French: 1834-1917



[NUMBER 37]

400 37. PORTRAIT OF MANET EN BUSTE. *Etching,* 1864
Delteil No. 14, Third state of five. Fine impression.
From the collection of the artist with the studio stamp on the back.
Extremely rare.

310

[See illustration]

38. MARY CASSATT AU LOUVRE. *Etching and aquatint*
Delteil No. 29. Final state with the cancellation lines. Very fine impression.

CHARLES GEORGES DUFRESNE

French contemporary

39. SHORE LEAVE. *Etching, brilliantly colored by hand*
Proof signed in pencil and numbered 28 of only 40 impressions. Colored by the artist.

40. JEUX DES CARTES. *Etching, brilliantly colored by hand*
Proof signed in pencil and numbered 14 of only 40 impressions. Colored by the artist.

RAOUL DUFY

French contemporary

41. LA MARTINIQUAISE. *Etching*
Trial proof. Published by A. Vollard, Paris.

42. WOMAN WITH FLOWER. *Pencil drawing*
Draped figure at three-quarter length. Signed lower right. 25 by 18½ inches.
A very fine example of the artist's earlier period.

JOHN B. FLANNAGAN

American: 1895-1942

43. STANDING NUDE. *Watercolor*
Three-quarter-length figure done with vivid splashes of color. Signed at lower left in pencil. 17½ by 7 inches.

JEAN LOUIS FORAIN

French: 1852-1931

44. PORTRAIT OF RENOIR, 1905. *Lithograph*
Guerin No. 79; Johnson No. 67. Trial proofs only. Signed in the stone. Published by Vollard.

PAUL GAUGUIN

French: 1848-1903

45. MISERES HUMAINES. *Lithograph printed in red on yellow ground*
Guerin No. 5. Signed in the stone in reverse. Only fifty proofs were printed in this manner.
Illustrated in C. Glaser *Graphic der Neuzeit,* Berlin.

[NUMBER 46]

46. MANAO TUPAPAU. *Woodcut in color*
(Elle pense au revenant). Guerin No. 20, described and reproduced. The third state.
Extremely rare.

[See illustation]

47. LES DRAMES DE LA MER (UNE DESCENTE DANS LE MAELSTROM). *Lithograph*
Guerin No. 8. Proof signed in the plate. Only fifty impressions made.

48. TE PO (LA GRAND NUIT). *Woodcut in color*
Guerin No. 15. Impression in three colors.
Very rare. Exhibited at the Galerie Charpentier, Estampes en Couleurs, 1948.

49. MISERES HUMAINES. *Lithograph*
Guerin No. 5. Proof signed in the stone in reverse. Printed in black on Japan paper. The second printing.

50. TITRE DU SOURIRE. *Woodcut*
Guerin No. 76. Proof signed by the artist's son Pola Gauguin. Number 17 of only 25 proofs.

51. NOANOA [VOYAGE DE TAHITI].
Text in facsimile of the original manuscript in French, with numerous facsimile reproductions of paintings and woodcuts by Paul Gauguin, the majority in full color. Royal quarto, full art linen, uncut.

[Munich: Marees-Gesellschaft, 1926]

One of 320 copies. Label showing limitation, place of production and date pasted on the inside of the front cover. The work was later issued by the Ganymede Press, 1936 in Berlin.

An important and much sought after book.

52. L'OEUVRE GRAVE DE GAUGUIN. By Marcel Guerin
Plates reproducing the complete graphic work of Gauguin. 2 vols., small quarto, original printed wrappers, uncut. Limited edition.

Paris: H. Floury, Editeur, 1927

THEODORE GERICAULT
French: 1791-1824

53. HORSES. *Pencil drawing*
Sketched during the artist's visit to England. The two heads are those of Gericault and lad. On the reverse, another study of a horse and of a soldier standing. 7¾ by 10½ inches.

From the Cremieux collection, Paris.

JUAN GRIS
Spanish: 1887-1927

54. LE GOSSE. *Lithograph printed in brown*
Proof signed, No. 7 of 50 printed.

Illustrated in Kahnweiler's *Juan Gris,* New York, 1947.

55. STILL LIFE. *Lithograph in colors*
Proof signed in pencil.

From the Galerie Bucher, Paris.

GEORGE GROSZ
American contemporary

56. AT THE POLICE STATION, BERLIN. *Pen and ink drawing*
Signed in pencil lower right. 19¼ by 24¾ inches.

57. FOURTEEN DAYS FURLOUGH, PARIS. *Pen and ink drawing*
Signed in pencil lower right. 24 by 17½ inches.

58. ECCO HOME
Album of sixteen beautiful facsimile watercolors and eighty-four lithographs. Royal quarto, loose in cloth case as issued. Berlin [1923]
This copy is No. 25 of fifty copies with each plate signed in pencil by the artist. Very rare.

ROBERT GWATHMAY

American contemporary

59. BANJO PLAYER. *Pen and ink drawing*
Study for the painting 'Folksong'. Signed. 13 by 11½ inches.
Acquired from the artist.

PAUL HELLEU

French: 1859-1927

60. PORTRAIT OF WHISTLER. *Etching*
Showing the noted American artist at the age of sixty-three. Signed proof.
Very rare. From the Colnaghi collection, London.

VASSILEV KANDINSKI

Russian: 1866-1944

61. BLACK RELATIONSHIP. *Watercolor*
Signed with initials, and dated 1924. 14 by 14½ inches.

PAUL KLEE

Swiss: 1879-1940

62. BESCHWINGTE BINDUNGEN. *Gouache and oil*
A composition in black and yellow. Signed at lower left with the above title written beneath, and dated 1930. 18 by 24 inches.

63. MAN AND BEAST. *Etching*
Proof signed in pencil.
Rare. From the Galerie Bucher, Paris.

64. ROPE DANCER. *Lithograph in colors,* 1923
Proof signed in pencil.

65. THE BEARDED MAN. *Lithograph,* 1925
Proof signed in pencil.

66. GIRL. *Lithograph in color*
Signed in pencil.

OSCAR KOKOSCHKA

English contemporary

67. PORTRAIT OF RUTH. *Lithograph*
Signed. Fine impression.
Rare.

68. GREAT FIGURE, STUDY AT THE CONCERT. *Lithograph,* 1920
Impression signed in the stone.

69. YOUNG GIRL WITH RAISED ARM. *Lithograph*
Signed proof. Fine impression.

KAETHE KOLLWITZ

German: 1867-1945

70. YOUNG COUPLE. *Etching,* 1904
Sievers No. 73.
Rare.

71. HEAD OF A WOMAN. *Etching,* 1905
Sievers No. 76. Very fine impression.

72. FRATERNIZATION. *Lithograph,* 1924
Sievers No. 177. Signed proof.

73. HEAD OF A MAN. *Charcoal drawing*
Signed with initials. 11½ by 10 inches.

ARISTIDE MAILLOL

French: 1861-1944

74. THE WAVE. *Woodcut, c.* 1898
Rewald No. 5. Proof signed with the monogram. One of 60 numbered impressions.
Rare.

[NUMBER 75]

75. MODEL RESTING. *Pencil drawing on canvas*
Signed with the monogram. 9½ by 12¾ inches.
From the Galerie Zack, Paris.
[See illustration]

76. MUSIC—DESIGN FOR A TAPESTRY. *Lithograph, c.* 1892
Proof signed with initial in the stone.
Illustrated in J. Rewald *The Woodcuts of Aristide Maillol,* New York, 1943. Described and reproduced in Guerin's forthcoming catalogue of Maillol's graphic work.

77. STANDING NUDE. *Lithograph printed in sanguine*
Signed with initial in the stone. Very fine impression. Illustration for Ovid's *L'Art d'Aimer.*

78. NUDE WALKING. *Lithograph printed in sanguine*
Signed with initials in the strone. Very fine impression. Illustration for Ovid's *L'Art d'Aimer.*

79. BATHER. *Lithograph*
Signed with initial. Fine impression.

EDOUARD MANET
French: 1832-1883

80. PORTRAIT OF BAUDELAIRE, PROFILE. *Etching,* 1862
Guerin No. 31, second state. Signed with initials in the plate.

81. CHAPEAU ET GUITARE. *Etching,* 1874
Guerin No. 62, third state.

ALBERT MARQUET
French: 1875-1947

82. LES REGATES. *Etching*
Signed proof No. 12 of only 15 impressions.
Rare.

83. PONT SAINT MICHEL, PARIS. *Etching*
Signed proof No. 11 of only 15 impressions.
Rare.

84. NOTRE DAME, PARIS. *Etching*
Proof signed in the plate with initial.

HENRI MATISSE
French contemporary

85. DANCER RESTING. *Lithograph*
Signed proof No. 7 of 130 impressions.

86. LE DEJEUNER. *Lithograph*
Signed proof No. 35 of only 40 impressions.
Rare.

87. NUDE. *Lithograph*
Signed with initials in the stone. No. 20 of only 25 proofs.

88. ODALISQUE RESTING. *Lithograph*
Trial proof signed *Essai Henri Matisse.*
Extremely rare.

89. LANDSCAPE WITH TREES. *Watercolor*
Signed in full. 9 by 12 inches.

CHARLES MERYON

French: 1821-1868

90. LA MORGUE, PARIS. *Etching*
Delteil-Wright No. 36, fourth state of seven, before the title and the lettering on the buildings. Very good impression.
Duplicate from the Art Institute of Chicago.

JOAN MIRO

Spanish contemporary

91. COMPOSITION. *Lithograph,* 1944
Signed proof. No. 2 of only 5 impressions.
Exhibited at the Pierre Matisse Gallery, New York, 1945.

AMEDEO MODIGLIANI

Italian: 1884-1920

92. PORTRAIT OF THE PAINTER KISLING. *Pencil drawing*
Signed in full. 15 by 10½ inches.

PABLO PICASSO

Spanish contemporary

93. FAUNE ET NYMPHE. *Aquatint,* 1938
Dated in the plate. One of only 64 proofs, and one of the plates for Iliazd's *Afat.*

94. HEAD OF A WOMAN. *Etching,* 1905
Geiser No. 3; Johnson No. 108. Published by Vollard. Fine impression.

95. LES SALTIMBANQUES. *Drypoint,* 1905
Geiser No. 9; Johnson 108. Published by Vollard.

96. THE RED TABLECLOTH. *Aquatint printed in colors,* 1927
Engraved by Jacques Villon, Paris. Signed in ink PICASSO.
Very rare.

97. HEAD OF A GIRL. *Aquatint printed in colors,* 1934
Engraved and printed by L. Lacourière. Proof signed in pencil PICASSO. No. 15 of only 50 proofs.

98. LE REPAS FRUGAL. *Etching,* 1904
Geiser No. 2; Johnson No. 108. Very fine impression. Edition limited to 250 proofs.
One of the artist's greatest and most popular plates.
Recorded and illustrated by A. Barr *Picasso, 40 Years of his Art,* Museum of Modern Art, 1939; and Roger Marx *La Gravure Originale en France,* Paris, 1939.

[See illustration]

99. SLEEPING NUDE. *Etching,* 1938
Dated in the plate. One of only 64 proofs, and one of the plates for Iliazd's *Afat.*

100. STILL LIFE WITH LOBSTER. *Aquatint printed in colors,* 1945
Engraved and printed by L. Lacourière. Proof signed in pencil PICASSO. No. 17 of only 100 proofs. Fine impression.

101. LE TRICORNE. *Set of six colored plates*
After Picasso's designs for the costumes of the ballet 'Le Tricorne'. Edition of Paul Rosenberg, Paris, 1920. No. 6 of 250 copies.

102. LE TRICORNE. *Set of six colored plates*
After Picasso's designs for the costumes of the ballet 'Le Tricorne'. Edition of Paul Rosenberg, Paris, 1920. No. 6 of 250 copies.

103. LE TRICORNE. *Set of six colored plates*
After Picasso's designs for the costumes of the ballet 'Le Tricorne'. Edition of Paul Rosenberg, Paris, 1920. No. 6 of 250 copies.

104. SUENO Y MENTIRA DE FRANCO. *Two etchings*
Proofs signed with Picasso's stamp. With the text in facsimile of the original manuscript and the paper wrappers as issued. One of 850 copies.
[Paris, 1937]

105. PICASSO PEINTRE-GRAVEUR. By Bernhard Geiser
Catalogue Illustré de l'Oeuvre Gravé et Lithographie, 1899-1931. Profusely illustrated. Small folio, cloth. One of 500 copies printed. Berne, 1933

CAMILLE PISSARRO

French: 1830-1903

106. SHEPHERD. *Monotype, c.* 1890
Signed in the plate with initials. Beautiful impression.
Pissarro's monotypes are exceedingly rare. From the artist's family.

[NUMBER 98]

107. GIRL WITH GEESE. *Monotype, c.* 1890
Signed in the plate with initials. Beautiful impression.
Very rare. From the artist's family.

108. FANEUSES. *Etching*
Delteil No. 94. Final state. Impression in bistre.

109. LA CHARRUE. *Lithograph in colors,* 1901
Delteil No. 194. Second state of two. Proof signed in the stone. There were only about 14 proofs in this state printed in colors.
From the artist's family.

110. PEASANT WOMAN AT THE MARKET. *Colored pencil drawing, c.* 1890
Stamped with initials. 8 by 6 inches.
From the artist's family.

JEAN FRANCOIS RAFFAELLI

French: 1850-1924

111. LE JARDIN DU LUXEMBOURG. *Lithograph*
Delteil No. 135. Impression on vellum. Proof signed in pencil and in the stone.

ODILON REDON

French: 1840-1916

112. L'ANGE PERDU. *Lithograph,* 1886
Mellerio No. 64. Proof signed in pencil. Plate III of the series 'La Nuit'. Edition limited to 50 proofs.

AUGUSTE RENOIR

French: 1841-1919

113. LE CHAPEAU EPINGLE (BERTHE MORISOT'S DAUGHTER AND HER COUSIN) *Lithograph in colors,* 1898
Delteil No. 30. Proof signed in the stone. Brilliant impression. Edition limited to 200 impressions and the stone effaced.

[See illustration]

[NUMBER 113]

114. ENFANTS JOUANT A LA BALLE. *Lithograph,* 1900
Delteil No. 32. Proof signed in the stone.
Illustrated in G. Rivière *Renoir et ses Amis,* Paris, 1921. Rare.

115. PORTRAIT OF AMBROISE VOLLARD. *Lithograph,* 1904
Delteil No. 37. Proof signed in the stone. See Johnson No. 151.

116. MATERNITE (The Large Plate). *Lithograph,* 1912
Delteil No. 50. Proof signed in the stone. Edition limited to 100 proofs.
Rare.

AUGUSTE RODIN

French: 1840-1917

117. NUDE RESTING. *Pen and ink drawing*
10 by 9¾ inches.
From the Mastbaum Collection. Exhibited at the Buchholz Gallery, New York, 1946.

GEORGES ROUAULT

French contemporary

118. THE CRUCIFIXION. *Aquatint in colors,* 1936
Signed in the plate. Proof No. 159 of 175 printed. Brilliant impression.

119. ARISING FROM THE DEAD. *Aquatint in colors*
Signed in the plate. Edition limited to 175 proofs.

120. AUTUMN. *Aquatint in colors,* 1935
Signed in the plate. No. 172 of 175 proofs. Brilliant impression.

THEODORE ROUSSEAU

French: 1812-1867

121. FARMHOUSE WITH TREES. *Wash and crayon drawing*
With the artist's initial stamp. 19 by 15½ inches.

GEORGES SEURAT

French: 1859-1891

122. STUDIES OF WOMEN. *Pencil drawing,* 1880
5⅞ by 9¼ inches.
Manuscript authentication on the back by Paul Signac and Félix Fénéon, signed with their initials. Illustrated in Rewald *Georges Seurat,* New York, 1943 and Paris, 1948. Mentioned by G. Seligman in *The Drawings of George Seurat,* New York, 1947. Described in the forthcoming catalogue of Seurat's work by F. Fénéon and C. M. de Hauke. From the Emile Seurat, and Fénéon collections, Paris and John Rewald, New York.

123. STUDIES OF HANDS. *Pencil drawing,* 1880
5⅞ by 9¼ inches.
Manuscript authentication on the back by Paul Signac and Félix Fénéon, signed with their initials. Described and illustrated in the same works mentioned in the preceding lot.
From the Emile Seurat, and Fénéon collections, Paris and John Rewald, New York.

THEOPHILE STEINLEN
French: 1859-1923

124. COQ ET POULE. *Lithograph*
De Crauzat No. 181. Very fine impression.
Rare.

HENRI DE TOULOUSE-LAUTREC
French: 1864-1901

125. TRISTAN BERNARD. *Drypoint on zinc,* 1898
Delteil No. 9. Only state. Signed in the plate with the monogram.

126. LE COIFFEUR. *Lithograph in colors,* 1893
Delteil No. 14. Second state of two. Signed in the stone with the monogram. Fine impression.

127. UN MONSIEUR ET UNE DAME. *Lithograph in colors,* 1893
Delteil No. 15. Second state of two. Signed in the stone with the monogram. Very fine impression.
Extremely rare.

128. LES VIEILLES HISTORIES. *Lithograph in colors,* 1893
Delteil No. 18. Second state of three. Signed with the monogram in the stone and the red stamp. Very fine impression.

129. SAGESSE. *Lithograph in colors,* 1893
Delteil No. 22. Second state of two. Signed in the stone with the monogram. Fine impression.

130. CARNOT MALADE. *Lithograph,* 1893
Delteil No. 25. First state of two before all letters. One of 40 proofs on *papier chine.* Signed in the stone with the monogram.
Rare.

131. CARNOT MALADE. *Lithograph in colors,* 1893
Delteil No. 25. Second state of two. Signed in the stone with the monogram.

132. PAUVRE PIERREUSE. *Lithograph in colors,* 1893
Delteil No. 26. Second state of two. Signed in the stone with the monogram.

133. LE PETIT TROTTIN. *Lithograph in colors,* 1893
Delteil No. 27. Signed in the stone with the monogram. Fine impression.
Rare.

134. EN QUARANTE. *Lithograph,* 1893
Delteil No. 42. Only state. Signed in the stone with the monogram.

135. FOLIES-BERGERE: LES PUDEURS DE M. PRUDHOMME. *Lithograph,* 1893
Delteil No. 46. Only state. Proof signed in pencil as well as in the stone. Limited to 100 proofs.

136. A LA GAIETE ROCHECHOUART: NICOLLE. *Lithograph.* 1893
Delteil No. 48. Only state. Signed in the stone with the monogram. Very fine impression.
Rare.

137. REJANE ET GALIPAUX, DANS MADAME SANS-GENE. *Lithograph,* 1894
Delteil No. 52. Signed in the stone with the monogram.
Rare.

138. LA GOULUE. *Lithograph printed in green,* 1894
Delteil No. 71. Second state of two. Signed in the stone with the monogram. Fine impression.

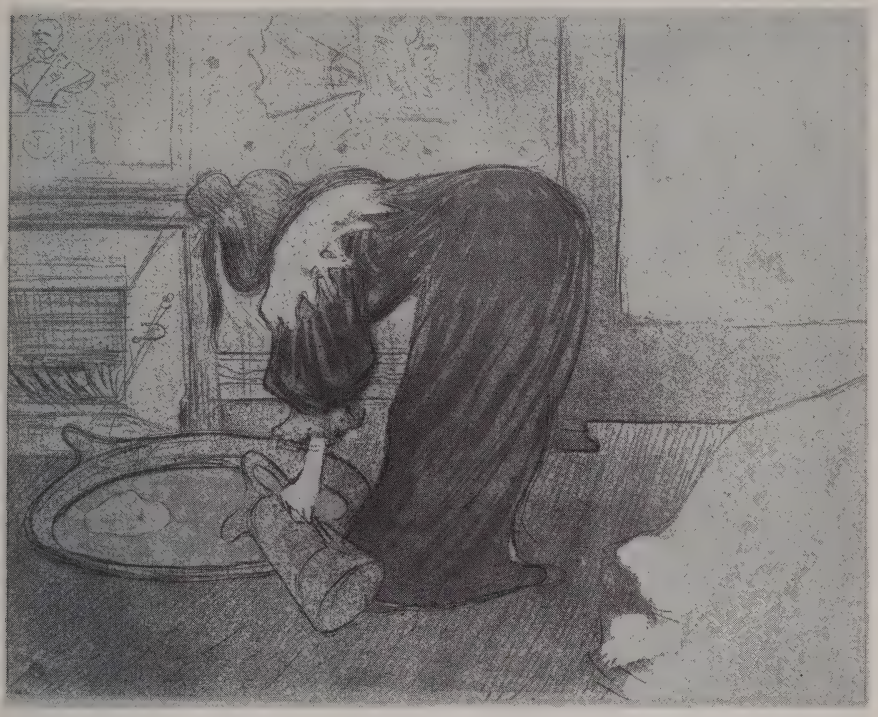
139. EROS VANNE. *Lithograph,* 1894
Delteil No. 74. Third state of four. Signed in the stone with the monogram.

140. MARCELLE LENDER. *Lithograph in colors,* 1895
Delteil No. 102. Third and final state. Signed in the stone with the monogram.

141. YAHNE ET MAYER DANS L'AGE DIFFICILE. *Lithograph printed in green,* 1895
Delteil No. 113. One of only 25 proofs. Signed in the stone with the monogram.
Extremely rare.

142. ZIMMERMAN ET SA MACHINE. *Lithograph printed in green,* 1895
Delteil No. 145. Second state of two. Signed with the monogram in the stone.

143. LUCIEN GUITRY. *Lithograph,* 1895
Delteil No. 155. Only state. Signed with the monogram in the stone.



[NUMBER 144]

MOMA 144. FEMME AU TUB. *Lithograph in colors,* 1896
Delteil No. 183. Only state. From the series 'Elles'. Proof numbered 63. Signed in the stone with the monogram. Very fine impression.
Very rare.

200/250
275

[See illustration]

MOMA 145. ELLES. *Lithograph in colors,* 1896
Delteil No. 179. Poster for the series 'Elles'. Signed in the stone with the monogram.

75
60

MOMA 146. ELLES. *Lithograph,* 1896
Delteil No. 179. Frontispiece for the album 'Elles'. Proof signed in pencil. Fine impression.

150
35

147. LENDER ET LAVALLIERE. *Lithograph,* 1896
Delteil No. 164. First state of two. Signed in the stone with the monogram. No. 5 of only 20 proofs.
Very rare.

148. FEMMES AU LIT. *Lithograph in colors,* 1896
Delteil No. 187. Only state. From the series 'Elles'. Proof numbered 35. Signed in the stone with the monogram. Fine impression.
Very rare.

149. OSCAR WILDE ET ROMAIN COOLUS. *Lithograph,* 1896
Delteil No. 195. Fourth and final state. Signed with the monogram in the stone.
Rare.

150. LE GAGE. *Lithograph,* 1897
Delteil No. 212. First state of two. Proof before text signed with the monogram in the stone.
Very rare.

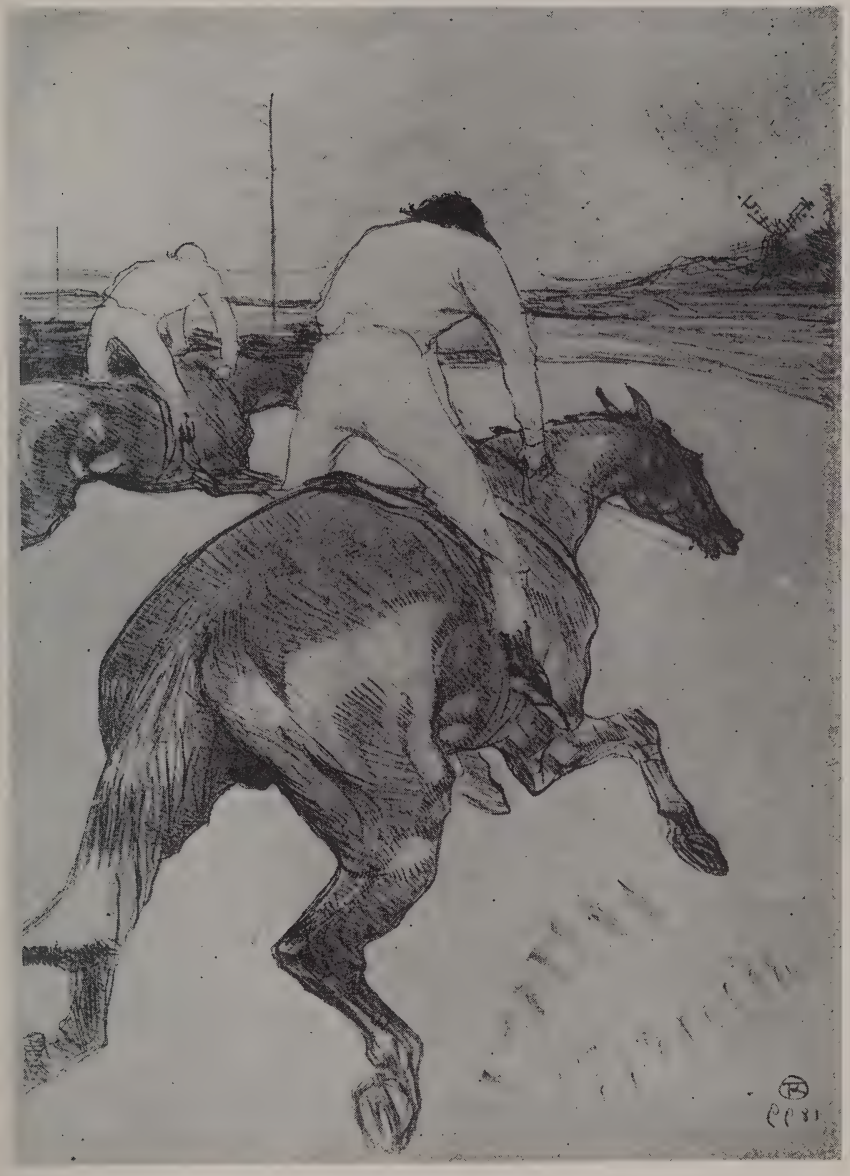
151. LA TRIBU D'ISIDORE. *Lithograph printed in brown,* 1897
Delteil No. 215. First state of two. Proof before the letters. Signed in the stone with the monogram. One of only 50 proofs in this state.
Rare.

152. LES COURTES JOIES. *Lithograph printed in two tones,* 1897
Delteil No. 216. First state. Proof before the lettering. Signed in the stone with the monogram. Fine impression.
Very rare.

153. POLAIRE. *Lithograph,* 1898
Delteil No. 227. Only state. One of only about a dozen proofs. Signed in the stone with the monogram. Very fine impression.
Extremely rare.

154. LE JOCKEY. *Lithograph,* 1899
Delteil No. 279. One of only about ten proofs printed in black. Signed with the monogram in the stone. Very fine impression.
Very rare.

[See illustration]



[NUMBER 154]

155. PROMENOIR. *Lithograph,* 1899
Delteil No. 290. Only state. Signed in the stone with the monogram and the red stamp.
Rare.

156. LE PENDU. *Lithograph,* 1895
Delteil No. 340. One of only 30 proofs. Signed in the stone.
Extremely rare.

157. LE DIVAN JAPONAIS. *Lithograph in colors,* 1892
Delteil No. 341. Only state. Signed in the stone. Very fine impression.

158. BRUANT AU MIRLITON. *Lithograph,* 1894
Delteil No. 349. State not described in Delteil with the legend: *Prochainement au Théâtre Aristide Bruant dans son Cabaret.* Signed with the monogram in the stone.
Very rare.

159. L'ARTISAN MODERNE. *Lithograph in colors,* 1894
Delteil No. 350. Third state of three. Signed in the stone with the monogram. Brilliant impression.
Rare.

160. CONFETTI. *Lithograph in colors,* 1894
Delteil No. 352. Only state. Signed in the stone with the monogram.

161. MAY MILTON. *Lithograph in colors,* 1895
Delteil No. 356. Second state of two. Signed in the stone with the monogram.

162. CYCLE MICKAEL. *Lithograph printed in green,* 1896
Delteil No. 359. Proof signed in pencil by the artist and with the monogram in the stone.
Rare.

163. LA TROUPE DE MLLE EGLANTINE. *Lithograph in colors,* 1896
Delteil No. 361. Third state of three. Signed in the stone with the monogram. Very fine impression.

164. AU CONCERT. *Lithograph in colors,* 1896
Delteil No. 365. Third state of three. With the advertisement of Ault E. Wiborg & Co. Signed in the stone with the monogram.

165. LA PASSAGERE. *Lithograph in colors,* 1896
Delteil No. 366. Second state of two. Poster for the Salon des Cent.

166. JANE AVRIL. *Lithograph in colors,* 1899
Delteil No. 367. Second state of two. Signed with the monogram in the stone.
Rare.
Exhibited at the Museum of Modern Art, New York, and the Galerie Charpentier. Estampes en Couleurs, Paris, 1948.

167. FIGURE STUDY. *Pencil drawing*
Full-length study of a man standing. Signed with the monogram in pencil. 13 by 8½ inches.
A very fine example.

168. H. DE TOULOUSE-LAUTREC. By Loys Delteil
[Catalogue of the Graphic Work.] Fully illustrated. 2 vols., quarto, morrocco-backed boards, with the original wrappers bound in. Paris, 1920
A fine copy of this important reference work.

MAURICE UTRILLO
French contemporary

169. LE SACRE COEUR. *Lithograph*
Proof No. 1 of only 47 printed. Signed in full.
Rare.

SUZANNE VALADON

French: 1867-1938

170. THE BATH. *Etching,* 1918
Proof signed in pencil.

171. WOMAN COMBING HER HAIR. *Etching,* 1895
Proof signed in pencil.

172. PORTRAIT OF MAURICE UTRILLO, THE ARTIST'S SON. *Lithograph,* 1925
Proof signed in the stone.

173. NUDE WITH A CAT. *Charcoal and pastel drawing*
Nude girl seated holding a brown cat. Signed in full at lower right, and dated 1920. 12 by 14 inches.

FELIX VALLOTTON

French: 1865-1925

174. LE POKER. *Woodcut*
Proof No. 1 of only 60 printed. Signed in blue pencil.

175. THE GREEN HAT. *Lithograph in colors*
Proof on China paper signed in full. Exhibited at the Galerie Charpentier, Estampes en Couleur, Paris, 1948.

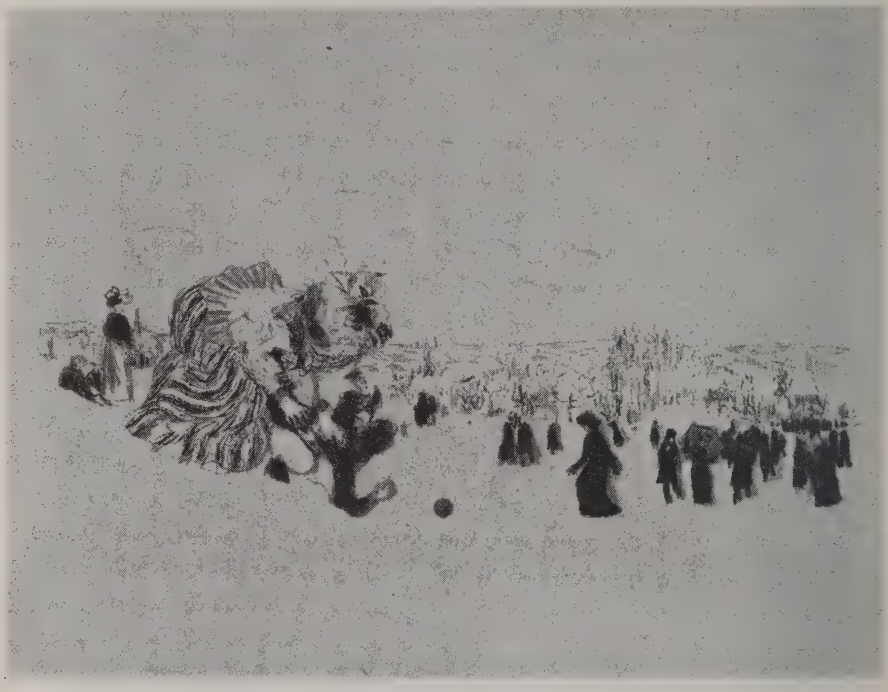
EDOUARD VUILLARD

French: 1867-1940

176. LE JARDIN DEVANT L'ATELIER. *Lithograph in colors,* 1901
Proof signed in pencil.
Very rare.
Recorded and illustrated in Roger Marx, No. 45. Exhibited at the Galerie Charpentier, Estampes en Couleurs, Paris, 1948.

[See illustration]

[NUMBER 176]



[NUMBER 177]

177. JEUX D'ENFANTS. *Lithograph in colors,* 1897
Johnson No. 197; Marguery No. 31. Proof signed in pencil.
Very rare. Recorded and illustrated in C. Roger Marx *L'Oeuvre Gravé de Vuillard,* 1948.

[See illustration]

178. LA VIE MUETTE. *Lithograph,* 1894
Only state. Program for *L'Oeuvre.*
Illustrated in the Magazine of Art, Dec. 1946. Recorded and illustrated in C. Roger Marx, No. 20.

179. LA REVUE BLANCHE; and AU DESSUS DES FORCES HUMAINES. *Two lithographs on the same sheet,* 1894
One state only. Proof signed with the initials in the stone.
Recorded and illustrated in C. Roger Marx, No. 18.

180. PROJECT FOR A COVER OF AN ALBUM OF PRINTS. *Lithograph in colors,* 1899
Johnson No. 198; Marguery No. 47. First state, only 3 or 4 proofs of this state in existence.
Extremely rare. Recorded and illustrated in C. Roger Marx, No. 47.

181. COVER FOR THE ALBUM 'LITHOGRAPHIES EN COULEURS'. *Lithograph in colors,* 1899
Johnson No. 200; Marguery No. 33. Only state. Proof signed in pencil.
Recorded and illustrated in C. Roger Marx, No. 31. Exhibited at the Galerie Charpentier, Estampes en Couleurs, Paris 1948.

182. LES SOUTIENS DE LA SOCIETE. *Lithograph,* 1896
Program for *L'Oeuvre.*
Recorded and illustrated in C. Roger Marx, No. 24.

183. LA NAISSANCE D'ANNETTE. *Lithograph in colors,* 1899
Johnson No. 199; Marguery No. 49. Second state. Proof signed with initials.
Very rare. Recorded and illustrated in C. Roger Marx, No. 44.

184. UNE GALERIE AU GYMNASE. *Lithograph in colors,* 1900
Trial proof.
Rare. Recorded and illustrated in C. Roger Marx, No. 48.

185. L'OEUVRE GRAVE DE VUILLARD. By Claude Roger-Marx
Profusely illustrated with lithographs in black and white and twenty fine plates in color engraved by Mourlot, Paris. Quarto original pictorial wrappers, in original board box. André Sauret. Editions du Livre-Monte Carlo [1948]
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